



AMERICAN ART NEWS.

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NEW YORK, JUNE 12, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

- Anglo-American Fine Art Co.,** 523 Fifth Avenue—Choice paintings by Old Masters.
- Bauer-Folsom Co.**—Selected American Paintings.
- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.
- Brandus Galleries,** 712 Fifth Avenue.—Second New York Salon, by the Society of French Engravers, of original etchings in colors.
- C. J. Charles.**—Works of art.
- Clausen Galleries.**—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.**—Ancient and modern paintings.
- Ehrich Galleries.**—Permanent exhibition of Old Masters.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.**—Paintings by American Artists.
- Montross Gallery,** 372 Fifth Avenue.—Selected American paintings.
- Louis Ralston.**—Ancient and modern paintings.
- Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- Yamanaka & Co.**—Things Japanese and Chinese.

Boston.

- Vose Galleries.**—Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt.**—High-class paintings.

Washington (D. C.)

- V. G. Fischer Galleries.**—Fine arts.

Germany.

- J. & S. Goldschmidt,** Frankfort.—High class antiquities.
- G. von Mallmann Gallery,** Berlin.—High-class old paintings and drawings.

London.

- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.**—Pictures, prints and etchings.
- Shepherd Bros.**—Pictures by the early British masters.

Paris.

- E. Bourgey.**—Coins and medals.
- Hamburger Fres.**—Works of Art.
- Kleinberger Galleries.**—Works of Art.
- Kerkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres.**—Art objects for collections.
- Sivadjian Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

GIVES PAINTING TO YALE.

Mr. Louis R. Ehrich, of New York, class of 1869 at Yale, in memory of the reunion of the class, forty years after graduation, has given to the Yale Art School a painting of the school of Paul Veronese.

GREAT ART SHOW AT BALTIMORE.

If the plans of the Municipal Art Society and the Charcoal Club of Baltimore, Md., materialize, there will be held in that city, probably next April, a notable exhibition of paintings and sculptures, and one that will rival, if not surpass, that held by the Corcoran Gallery last winter. The exhibit, if organized, will be held in the 5th Regiment Armory, where the great Sculpture Exhibition was held last year. Substantial prizes will be offered and the exhibition will be conducted on a large and generous scale. The display will be one of unusual interest and importance to American artists, as its organization is in good and experienced hands.

KLEINBERGER GETS KING'S PICTURES.

The news of the sale by the King of the Belgians, of the most valuable pictures in his famous collection has been widely published, but it is only now learned that the well-known art firm of F. Kleinberger & Co., of Paris, were the fortunate buyers. The negotiations of this house with the King only began comparatively recently. The King had some intention of making a public sale but abandoned this idea, as he feared it would make too much of a sensation. He had called a Paris expert to Brussels to value the pictures. After this valuation M. Kleinberger—himself a noted expert—was summoned to Brussels, where he was received by the King's Secretary. M. Kleinberger offered three times for the collection over the expert's valuations, and for some of the pictures, as for instance the "Hobbema," the finest example of this master extant, he offered more than five times the valuation. The affair was thereupon quickly concluded, the large payment being made in cash.

There are about twenty pictures in the collection, all, with the exception of a remarkable example of Fra Angelico, and two Delacroix, superior canvases by the early Dutch and Flemish masters. The most important picture in the collection is a Rubens "The Miracles of St. Benedict," a very large canvas, with all the best quality and characteristics of the master, and the most beautiful canvas in the collection is the famous Hobbema "Cottages Under Oaks," considered the most extraordinary example in the world, wonderful in color and in the master's best style. There are two examples of Franz Hals "Children Playing With a Cat," and "Cards," two most interesting examples; and two other Rubens, one "Christ Triumphant Over Death and Sin," a celebrated panel brought from Spain by Joseph Bonaparte, and the second a portrait of the painter's friend, Sebastian Vranck. There is an extraordinary Jan Steen, representing a wedding feast, and there are four fine Teniers, two Terburgs, still another Rubens, "Christ Descending on the Earth," and one example each of Cornelis de Vos, Jacob and Solomon Ruysdael, Dirck Hals and Van Goyen. There are also, as said above, two examples of Delacroix, one an exact copy of the Rubens "Miracles of St. Benedict," above mentioned.

There has been so much noise made regarding the sale of the King's pictures and especially in the Belgian newspapers that the King, it is said, feels that he may be obliged to sell a fine Van Dyck, a portrait of the sculptor, Du Quesnoy, who created the famous little statue "Mannchen-piss" in Brussels, to the Museum of that city in order to calm public opinion.

This transaction by the house of Kleinberger is the most important since the sales of the Kann and Ashburton collections in Paris and London respectively.



MY DAUGHTER ELLEN.

By Augustus Koopman.

MUSEUM OFFICERS DECORATED.

In recognition of their good offices in connection with the exhibition of German contemporary art, recently held at the Metropolitan Museum, Emperor William has presented to Mr. J. Pierpont Morgan, president of the museum, the royal portrait bearing his signature.

Sir C. Purdon Clarke and Mr. Hugo Reisinger have received the commander's cross of the Order of the Crown of Prussia, and Mr. Edward Robinson has been given the officer's cross of the Order of the Red Eagle.

ARTS COUNCIL ABOLISHED.

The President has revoked the executive order of his predecessor creating a Council of Fine Arts, there being no money to defray the expenses of the council. The order was issued by President Roosevelt about the middle of January, but did not meet with favor in Congress.

YERKES ART COLLECTION.

Louis S. Owsley, executor of the estate of Charles T. Yerkes, wants to sell the Fifth Avenue property and art collection in this city to pay off the indebtedness against the estate.

IN THE ART SCHOOLS.

National Academy of Design.

The schools of the National Academy finished the season's work with the presentation of prizes and awards on the night of May 14, on which occasion Mr. John W. Alexander, the new president-elect of this institution, was introduced to the students by Mr. Frederick Dielman, the retiring president.

Those awards and recipients were as follows:

ANTIQUE SCHOOL: Day Class—Head—Suydam silver medal, B. Robinson. Day Class—Figure—Suydam bronze medal, S. Berengard; hon. mention, A. Harriton. Night Class—Head—Elliott bronze medal and special prize, \$15, Esther Friedlander. Night Class—Figure—Elliott bronze medal and special prize, \$25, Anne Hoag; hon. mention, Siegfried Wauk.

LIFE SCHOOLS: Painting from the Nude—Canon prize, \$100, A. J. Bogdanove. Painting Class—Special Inness prize, \$50, Benjamin Kopman; 1st Hallgarten School Fund \$60 prize, Salvatore Lascari; 2d Hallgarten School Fund \$40 prize, Justus Pfeiffer; hon. mention, Paul A. Douglas. Women's Class—Suydam bronze medal, Marjorie Torre Hood; hon. mention, Keziah Bircly. Men's Day Class—Suydam bronze medal, S. Rubenstein; hon. mention to Norbert Heerman, Harry I. Stickroth and Edgar M. Ward, Jr. Women's Class—Hon. mention to Marjorie Torre Hood and Elfrida Burton. Men's Night Class—Elliott silver medal and special prize \$35, William Weyerowitz; hon. mention to Nelson J. L. Osborn and Bernard I. Green.

COMPOSITION CLASS: 2d Hallgarten School Fund \$40 prize, A. J. Bogdanove. **STILL-LIFE CLASS:** Suydam silver medal, Carl Schmidt; Suydam bronze medal, M. Rosenbloom; hon. mention to Hugo E. Robus, Edna Sternfels and Heyman Sherman.

ETCHING CLASS: 1st A. H. Baldwin fund \$50 prize, Alex. Aladar Blum; 2d A. H. Baldwin fund \$25 prize, William Levy; hon. mention, Agnes L. V. Chirchugh.

SCULPTURE CLASS: Figure—1st prize, \$25, John Flauder; hon. mention, Benjamin Bufano. Composition—1st prize, \$30, Gozo S. Kawamura; 2d prize, \$20, Mario Scoma; Suydam bronze medal, Frank Cambria.

New York School of Applied Design.

The recent exhibition of the New York School of Applied Design showed a decided advance this year over the exhibitions of former years. The "note" of the school is practical efficiency, and the juries are composed, in part, at least, of persons engaged in the practical business for which the designs are intended.

Many of the designs exhibited were sold as soon as they were seen, and consequently withdrawn, and this is a state of affairs that is bound to be stimulating to the school. What is even more important, however, to the detached onlooker is the fact that the most successful students who have been doing outside work during the period of their instruction have not lost their artistic ideal in their commercial success.

A number of new scholarships were given by Mrs. Hopkins, Mrs. James A. Roosevelt, and Mrs. Grenville Kane.

The prizes awarded were as follows: For the best set of historic ornament work at the completion of the two years' course—Class ending May 24, first prize, \$15, given by Mr. Allen B. Forbes, Miss Elizabeth S. Swing; second, \$10, given by Mr. Allen B. Forbes, Miss Leonora Traub; third, \$5, given by Mr. Heinrich Meyn, Miss Eunice Saxon. The jurors were Messrs. Edward P. Sperry, Charles R. Lamb and Harvey W. Corbett.

Elementary Historic Ornament—Class ending Feb. 1, first, \$15, given by Mrs. Joseph Mosenthal, Mrs. Lucy Hubbell; second, \$3, Miss Eleanor Fitch; hon. mention, Mrs. Bessie Roth. Class ending May 17, first, \$5, given by Mrs. M. R. Movius, Mrs. Eloise English; second, \$3, Miss Ella Burchard; hon. men., Miss Geraldine Wyman.

Elementary Department—First prize, \$50 scholarship for 1909-1910, by Mrs. Dunlap Hopkins, Miss Helen Bishop; second, \$10, by Mrs. Henry Bischoff, Miss Ruth Baldwin; hon. men., Miss Grace Hill, Mrs. Janvier Le Due, Mrs. Henry Bischoff, Miss Simonson, Miss Mosenthal, Miss Van Brunt, Mrs. Treganza, Mr. Jettrop and Miss Van Valkenburgh.

Conventionalization Class (Miss Mosenthal)—First prize, \$10, by Mrs. Sanford Bissell, Miss Eleanor Fitch; second, \$5, by Mrs. Herbert S. Harde, Miss Grace Gerow; third, \$3, by Miss Elizabeth Mosenthal, Miss Margaret Elbers; hon. men., (1) Miss Grace Fairbanks, (2) Miss Grace Gerow. Jurors, James B. Townsend, Dr. I. Wyman Drummond, Thomas A. Sindelar and Mrs. Thompson-Seton.

Pencil Flower Drawing—First prize, \$3, Miss Ella Burchard; special \$5 prize, by Mr. E. H. Wales, Miss Ruth Baldwin.

Pen and Ink Flower Drawing—\$5 prize, by Mrs. Frank I. Sprague, Miss Ida Favor; special \$5 prize, given by Mr. E. H. Wales, Miss Nora Kerr. Jurors, Mrs. Frank I. Sprague, Miss Rita Van Valkenburgh and Miss Mary Glover Jones.

Flower Water-Color—First class, \$5, by Mrs. Charles R. Flint, Miss Nora Kerr; second class, \$5, by Mrs. J. Mitchell Clark, Miss Helen C. Bishop; third class, \$5, by Mrs. Harry Watrous, Miss Mildred Hayman; fourth class, \$5, by Mrs. Herbert S. Harde, Miss Alice Alwood. Jurors, Messrs. J. Stanton Howard, Roger Weiss and Mrs. Sperry.

Silk Department—First prize, scholarship for 1909-1910, by Cheney Bros., Miss Nellie Harris; second, \$10, Miss Katharine Beebe; hon. men., Miss Jessie Cortelyou. Jurors, Messrs. C. E. Bentley, C. R. Clifford, and Mrs. Charles Lane Poor.

Wall Paper Department—First prize, \$50 scholarship for 1909-1910, by Miss C. L. Frelinghuysen, Miss Mollie Heichelbech; second, \$10, by Mr. Charles Clinton, Miss Cecelia Schloss; hon. men., Miss Elizabeth Swing. Jurors, A. K. Womrath, Howard M. Heston, Clark T. Bush, Miss Frelinghuysen, Miss M. E. Tillinghast, Paul Groeber, Mrs. Janvier Le Due and R. Euler.

Architectural Department—First prize, \$50 scholarship for 1909-1910, Thomas B. Clarke, Miss Fedora Edgar; second, \$10, "Bruce Price Prize," by Mrs. Bruce Price, Miss Emily Vincent; third, \$5, by Miss Stewart Walker (interior sketch), Miss Pearl Squire. Jurors, Thomas B. Clarke, Whitney Warren, Richard H. Hunt, Philip Hiss, Austin Lord, A. Stewart Walker, J. Monroe Hewlett and Herbert S. Harde.

Interior Decoration—\$10 prize, by George E. Marcus, Miss Myra V. Blake; hon. men., Miss Emily Vincent and Miss Marion Dawley. Jurors, Thomas B. Clarke, Whitney Warren, Richard H. Hunt, J. Monroe Hewlett, Philip Hiss, Austin Lord, A. Stewart Walker and Herbert S. Harde.

Life Class—First prize, \$50 scholarship for 1909-1910, through Mrs. Grenville Kane, Miss Edith Russell (this prize was first awarded to Miss Josephine Hauser, who won it last year); second, \$10 prize, by Mrs. Grenville Kane, Miss Josephine Hauser; hon. men., Miss Gertrude Kimmell. Jurors, Hugo Reisinger, A. A. Anderson, Mrs. Stewart Walker, Wilhelm H. Funk, Walter Russell, Dana Pond and Ernest Peixotto.

Antique Class—First prize, \$50 scholarship for 1909-1910, by Mrs. James A. Roosevelt, Miss Rowland Baylor; second, \$10 prize, by Mrs. John C. Eno, Mrs. Foote; hon. men., Miss Elizabeth Winn. Same jurors as preceding class.

Costume Sketch Class—First prize, \$10, given by Mrs. Asa Wynkoop, Miss Rosalie M. Smith; second, \$3, Mrs. Duplap Hopkins, Miss Emmie W. Saxon. Same jurors as preceding class.

Mucha Advanced Design—First prize, \$10, by Mrs. William R. Pitt, Miss Teresa Huguet; second, \$5, by Mrs. M. K. Irving, Miss Elizabeth Swing; hon. men., Miss Pauline Patterson. Jurors, Mrs. Grenville Kane, Ernest D. North, Mrs. Heinrich Meyn and Thomas A. Sindelar.

Pen and Ink Fashion Class—\$5 prize to Miss Jennie Kusnet.

Color Fashion Class—\$5 prize to Miss Edith M. Russell. Jurors, Mrs. Masson and Miss Henica.

Composition Class—First, \$15 prize, by Walter M. Scheffel, to Miss Gertrude Kimmell; second, \$10 prize, by Walter M. Scheffel, to Miss Yetta Schimansky; hon. men., Miss H. de Berard.

General Artistic Work—\$10 prize, by Wilhelm H. Funk, to Miss Elizabeth Potts.

Special Prizes—\$5, given by Edward H. Wales, Esq., for elementary conventionalization, to Miss Grace Gerow; \$5, given by Dr. I. Wyman Drummond, for advanced conventionalized butterflies, to Miss Margaret Elbers.

YALE ART SCHOOL GIFTS.

Yale University has received a gift of securities amounting to more than \$50,000, to be used in adding to the galleries and classrooms of the school of fine arts. The gift is a memorial of the late Richard S. Fellowes, of the class of '32. Included in the gift will be some endowment for the department of architecture in the school. The gift will allow an addition to the building of three galleries for the art museum and five classrooms.

A gift of \$2,000 also has been received by the school from John I. H. Downes, the income of which is to be applied to the purchase of books and periodicals for the art library.

PITTSBURG (PA.).

The Fine Arts Committee of Carnegie Institute has bought René Menard's "The Judgment of Paris" for \$4,000, to hang in the permanent collection here. The committee says that the canvas is the finest picture exhibited in the international show, and that it came near taking first prize.

ST. LOUIS.

The spring exhibition at the museum this year consisted of twenty-eight representative oils by Wm. M. Chase, including some of his best known works, portraits, still lifes, figure works and landscapes; Henry R. Poore's thirty-five oils depicting autumn, winter and spring in New England, and thirty-one paintings by Alton Skinner Clark, of the French chateaux country. These three "one-man" displays had previously been made in Buffalo, Toledo and Indianapolis.

AMERICAN ACADEMY THREATENED

A gas company is building two immense depositories for gas immediately behind the American Academy of Art in Rome, Italy.

George Breck, Director of the Academy, has taken the matter up, but the prospect is bad. The company is well on with its work, and, in Italy especially, possession is nine points of the law and a "fait accompli" weighs heavily.

Mr. Breck has received promises of support from the Mayor and Prefect, which, however, produced no effect, and now Ambassador Griscom has taken up the matter.

BUFFALO.

The fourth annual exhibition of selected paintings by American artists opened at the Albright Gallery, which is now being managed by Miss Cornelia Bentley Sage, formerly assistant to the late director, Mr. Chas. M. Kurtz, on May 10, and will continue through August 30. Most of the paintings were selected by Mr. Kurtz before his death and from the principal exhibitions of the last and preceding winters in the eastern cities. Following the precedent established last year, the artists were invited to contribute their works for exhibition at the St. Louis Museum as well as at Buffalo. Those works were specifically asked for which, as was believed, would best represent the highest achievement in American painting within the last few years—excluding, however, works previously exhibited at the Albright Gallery and the St. Louis Museum.

The display, which comprises one hundred and ninety oils and a few pastels, is in a way the summing up of the year's best output in American art, and although many of the works are, of course, familiar to art lovers, who have seen them at the exhibitions in the past and other winters, they are all worth seeing again, and in many instances come with new effect, so well hung are they in the spacious, well-lit and beautiful galleries. Mention should be made at the present particularly of John W. Alexander's "Other Days" and "Portrait of Rodin," Thomas P. Anschutz's pastels of a little girl and "The Bird," Hugo Ballin's "Evening Song," Carroll Beckwith's "Golden Pool," George W. Bellows' "Palisades," Geo. H. Bogert's "Sunset," Emil Carlsen's "Moonlight," Mary Cassatt's "Children Playing with a Cat," Wm. M. Chase's "Little Red Fox," Carlton T. Chapman's "Moonrise," Joseph de Camp's "Blue Cup," Geo. de F. Brush's "Mother and Child," Robert Reid's "Yellow Flower," Winslow Homer's "Early Evening," T. W. Dewing's "Recitation," Lionel Walden's "Moonrise," J. H. Twachtman's "Drying Sails," D. W. Tryon's "Autumn Morning," E. C. Tarbell's "Studio Rehearsal," W. M. Paxton's "Sylvia," H. O. Tanner's "Disciples at Tomb," W. E. B. Starkweather's "Dark Water," John S. Sargent's portrait of James Whitcomb Riley, Kenyon Cox's "Silver Hand-Glass," Ernest George Fosbery's "Breakfast," and L. G. Sellstedt's "Sea from Shore."

The catalogue is well compiled and most attractively printed, with well-chosen and unusually good reproductions.

OLD AMERICAN AND DUTCH ART.

A remarkable collection of paintings by Rembrandt and his contemporaries will be exhibited at the Metropolitan Museum in connection with the Hudson-Fulton celebration in September. But the American section of the exhibition will also be of great interest. Through the co-operation of the Society of Colonial Dames of the State of New York, the Museum will show about thirty oils and a group of miniatures by American artists born before 800. Among the painters represented will be the so-called Primitives, Smibert, Blackburn, Woolaston, and Earle, and among the later artists, Copley, Benjamin West, Fulton, Allston, Malbone, Sully, Stuart, Trumbull, Morse, Doughty, Peale, and Vanderlyn. Three pictures, particularly interesting on account of the occasion, are two portraits of Joel Barlow, by Robert Fulton, lent by Judge Peter T. Barlow and by Robert Fulton Ludlow, and the portrait of Robert Fulton by Benjamin West, also lent by Mr. Ludlow.

A catalogue of the exhibition will be issued in two parts, and may also be procured in one volume. The first part will contain a history of the painters of Holland of Hudson's time, by Dr. William Valentiner, and the catalogue of the Dutch paintings; the second part will have a history of the decorative arts in this country from 1625 to 1825, by H. W. Kent, and the catalogue of paintings, furniture, silver, and other objects of the arts of the period. Both sections will be issued in two forms, fully illustrated and without illustrations.

In the exhibition of the Dutch pictures of the first half of the seventeenth century, there will be twenty-six paintings by Rembrandt, sixteen by his great forerunner, Franz Hals, seven Hobbemas, eleven Cuypers, five Vermeers, and three Van Goyens.

PHILADELPHIA.

Philadelphia is again doing missionary work in the art line by sending an exhibition of more than one hundred paintings, mostly by local artists, to the Women's College, Columbia, S. C., where they are now on view.

At the annual election of officers of the Plastic Club Mrs. S. P. Snowden-Mitchell was unanimously re-elected president; Mrs. Alice Barber Stephens, Miss Elizabeth Bonsall and Miss Janet Wheeler, vice-presidents; Miss Elizabeth J. Abel, corresponding secretary; Miss Mathilde Weil, recording secretary; Miss Alice M. Cruice, treasurer. This will be a great year for the club, as it will move into its own house during the summer. Much interest is felt in the work of the house committee, of which Mrs. Jasper O. Nicolls is chairman.

CINCINNATI (OHIO).

The sixteenth annual exhibition of American art which opened at the museum on May 22 will remain there through July 20. There are two hundred and seventy-seven oils in the display, some few arts and crafts exhibits and one hundred and forty-two artists are represented, including almost all the better known American painters. The pictures are for the most part those shown at Washington, Philadelphia, Boston and New York during the past few seasons, and are familiar to eastern art lovers. They have been carefully selected.

METROPOLITAN MUSEUM.

The new accessions during the past month at the Metropolitan Museum comprise many interesting objects, including a Chinese bed, the bequest of Mrs. Marie L. Dewsnap; a miniature portrait of Thomas Willett Whiting, given by Mrs. Caroline E. Lawrence Ingersoll; a portrait of himself, by William Rothenstein, the gift of Mrs. Chadbourne; Venetian beads from Mr. H. Schmalhausen, and bronze and silver medals from Mr. and Mrs. Frederick S. Wait, Mr. R. T. Haines Halsey, Miss Susanna Antrobus and Miss Victoria Westberg. Dr. William R. Valentiner, who sailed June 5 for Paris gave a green Chinese celadon vase of the Ming period, and some Persian XVIIIth century brocade, and Messrs. J. and S. Goldschmidt a XVth century Madonna and child in stucco.

Other gifts are from Whitworth Wallis, Mmes. J. W. Pinchot, E. Pope Sampson, S. P. Avery and Leonard E. Opdycke, Miss S. S. Crocker and Mr. James B. Hammond.

Among the most interesting purchases by the museum are an Italian triptych, about 1420; eight scenes from hold subjects, school of Giotto; a Madonna and Child, by Bartolommeo Montagna, and a Madonna and Child by Lorenzo Monaco.

The almost unique collection of ninety-two sculptures in the round, by Antoine Louis Barye, including many early proofs, is loaned by Mrs. Cyrus J. Lawrence; a dinner service of Sino-Lowestoft is loaned by Mrs. Charles S. Fairchild; sixty-two pieces of silver, known as the Gay collection, by Mr. John Wells, and Mr. George Blumenthal loans a marble bust of the young St. John by Antonio Rossellino.

Other loans are from the family of the late Mr. and Mrs. Charles Dillinger, Mrs. F. G. De Peyster, Mrs. William Edward Verplanck, Mr. T. J. Blakeslee, Mr. Dikran G. Kelekian, Mr. and Mrs. David Meriwether Milton, and Miss Julia Chester Wells.

WHERE THE ARTISTS ARE.

Miss A. Scudder sailed for Europe May 29.

A. T. Van Laer is at Litchfield, Conn.

R. F. Maynard will spend the summer at Utica, N. Y., where he has been invited to hold an exhibition in the gallery of the public library.

Alonzo Kimball will go to Europe later in the summer.

F. S. Church will soon go to his summer home at Fairhill, N. Y.

Oranzo Cosentino intends to go to Italy for the summer.

W. V. Schevill will spend July at Ridgefield, Conn., and later will go to Seabright, N. J.

Stuart Travers is at Fairfield, Conn.

Karl Bitter is in Europe for a brief visit and later will go to his camp at Raquette Lake, Adirondacks.

A. Muller Ury sailed for Europe June 1.

Frank Vincent Du Mond has gone to Lyme, Conn., for the summer.

Edgar Walters is going to San Francisco, and later on will visit Lake Tahoe.

Paul Bartlett will spend the summer in Paris.

Lydia Field Emmet is going to Berkshire, Vt., for the summer.

Harriet Lane Whitney has gone to Europe.

With the exception of a few short trips to the Adirondacks Harrison Fisher will remain in New York this summer.

Isidor Konti will work all summer in his New York studio.

G. E. Fraser and B. R. Campbell are going to Rye, N. Y., this month.

Sarah C. Sweeny is going to Tennessee July 1 to paint a portrait of Bishop T. F. Gaitor.

Albert L. Groll is going to Mexico in late June.

Albert P. Lucas is spending June in Boston, where he is painting a portrait group of the children of Mrs. Stephen H. Wheatland.

Wm. T. Smedley has commissions to paint two portraits. He is at his Sherwood Studio, but will soon leave for his summer home in the Pocono Mountains, Pa.

Charles F. Naegle will leave for his summer home at Holly Beach, N. Y., about June 15.

Francis Day left New York June 1 for his summer home at Centre Moriches, L. I.

Marion Swinton has recently completed a portrait of Mrs. Taplin. In late June she will go to Sunset Park, where she will resume her summer classes.

Cullen Yates will spend part of the summer at Gloucester, Mass., where he intends painting marines. Later on he will go to the Delaware Water Gap.

In late June M. Wenzel is going to Washington, Conn., for the summer.

Carroll Beckwith will leave New York this week for Onteora, in the Catskills.

H. Remsen will leave New York this week for Prout's Neck, Mass., for the summer.

A. P. Proctor has gone to Bedford, N. Y., for the summer.

E. W. Deming will go into the Hudson Bay country this summer.

Two studios are to be erected in MacDougall Alley, one for Daniel Chester French and the other for Chester Beach.

Joaquin Sorolla has painted portraits of George W. Perkins and also of Mr. Perkins' mother in A. L. Groll's Gainsborough studio. He sailed for Spain on Tuesday.

Mrs. J. Francis Murphy, Karl Bitter and Mr. and Mrs. F. Hopkinson Smith sailed June 5 for Europe on the same steamer.

William M. Chase has purchased an old villa near Florence, Italy. It stands on a hill, commanding a view of the Arno Valley, hard by Fiesole. Mr. and Mrs. Chase sailed on the Lusitania Wednesday last and go to their villa for a visit of several weeks. Later Mr. Chase will go to London to paint a portrait.

Gutzon Borglum has been busy of late. He was recently married to Miss Mary Montgomery, of New York—his second wife—at Short Beach, Conn., and the couple went to Canada for their honeymoon, to return next week to Princeton, where the sculptor will be made an M. A., while his recently completed portrait bust of ex-Mayor Schieren, of Brooklyn, is on exhibition in the Brooklyn Museum.

Charles P. Gruppe will make his summer headquarters at his studio, No. 106 West 55th Street, where Mrs. Gruppe recently joined him, and will paint in the suburbs of New York.

Miss Eulabee Dix sailed on the Celtic June 5 for London to execute some commissions for miniatures there during the summer.

Frederic Crowninshield has been appointed for three years the head of a large art institution in Rome, Italy. He and Mrs. Crowninshield will go to Rome in the autumn and will stay there a year.

The marriage of Miss Martha Dorp and J. Campbell Phillips took place at the Phillips Cottage, Long Branch, June 8.

Victor Hecht has sailed for a summer trip abroad.

To Miss Marie Irvin, of Boise, Idaho, has been awarded the contract to decorate and furnish the new official mansion for the governor of that state. It is one of the few contracts of the kind that have been won by women in this country.

L. Scott Bower sailed last week to paint all summer in Brittany. Miss Alethea Platt and Mrs. Georgia Timken Fry also sailed last week for Europe.

Frederick Ballard Williams is now at New Hope, Pa., with H. W. Ranger at W. L. Lathrop's charming old house. Mr. Williams will stay at New Hope for a time longer and then return to his New York studio to plan and start several canvases which he hopes to complete next season. His ultimate summer plans are for the present uncertain.

Edwin W. Deming has received a commission from the Museum of Natural History for a bronze portrait bust of the late Dr. William Jones, a well-known ethnologist.

The old Salon jury has awarded a third-class medal to E. W. Redfield, of Philadelphia.

Miss Elizabeth Wentworth Roberts has been holding an exhibition of her recent paintings and studies at her studio in Concord, Mass. The collection represents her winter's work. Her portrait of Miss Adeline Buttrick, loaned by Mr. Stedman Buttrick, is an expression of one of the best New England types.

Among the little sketches and studies from Sicily are examples in which charming color effects prevail. Miss Roberts exhibits a large cartoon for a composition entitled "Veterans of the Civil War." The work is shown in its early stages and it represents some eleven life-sized portraits grouped about an old map of the Battlefield of Gettysburg.

Robert Hamilton has left his studio, No. 96 Fifth Avenue, for Lenox, Mass., where he intends to stay and paint for five months.

Mr. Hamilton is a veteran camper and believes in getting close to nature, and for the past four years has lived under canvas from June to November, surrounded by his subjects. From dawn to dark he lives the simple life.

Francis Day has gone to Centre Moriches, L. I., where he will paint several exhibition pictures and continue his illustrations, in which he has lately been so successful.

Leslie Lee is painting in his new studio, No. 57 West 57th Street, a portrait of Dr. Bissell, and has just finished another of Mrs. Chas. W. Cooper, of Tuxedo.

Augustus Lukeman has left town for Stockbridge, Mass., where he has a studio. He will occasionally return to town for some special work. He recently found an old canvas which he believes to be a Tintoretto.

Edwin B. Child has recently completed full-length portraits of Mr. Gustav H. Schwab and Miss Ruth Ashmore, which have been on exhibition at the Knoedler Galleries. The portrait of Mr. Schwab—a full-length standing one—is a serious and dignified work and an excellent likeness. That of Miss Ashmore—a full-length seated one—is notable for the admirable fore-shortening, the clever rendering of the details of a charming gray silk and lace-trimmed gown, the natural and easy pose, the good color of the background and of the quaint old sofa on which the fair subject is seated, and the unusually sweet expression. The artist is to be greatly congratulated on both these works, which are among the best portraits seen this year.

R. L. Paley is at Morristown, N. J., where he is painting some of the handsome estates and country places in and near that suburb.

Augustus Koopman has had two full-length, life-size pictures accepted by the jury of the International Exposition at Venice, and these are hung in the International Section, and not with the American pictures sent from here. The pictures are "Fairy Tales," a family group, and "Portrait of Andrew Davidson." Mr. Koopman had a most successful winter in America. He held three good exhibitions in Boston, Washington and New York, sold four important canvases for over \$1,000 each—some twelve canvases in all—and a set of etchings to the Congressional Library. He also sold pictures to the St. Paul Art Gallery and the Philadelphia Art Club.

The portrait of Senator Root, recently painted by Geo. B. Luks for the State Department at Washington, and which was shown at Macbeth's Gallery last month, has been sent to Washington, where it now hangs and where it has received much favorable comment. It is considered by Mr. Root's family an excellent likeness, and the "Evening Post" asserts with truth is "a splendid bit of character painting."

John Rettig has been elected president of the Cincinnati Art Club, succeeding H. F. Farney, whose term had not expired, but who found himself too busy to give the time necessary to the duties of the office. The new president has recommended to the club a thumb-box sketch exhibition in late September and displays in oils and water-colors in December and April next.

August Franzen is painting portraits of Mr. and Mrs. James Wells. One of his most successful portrait canvases, that of Miss Baxter—reproduced in the ART NEWS last year and a charmingly decorative work—is now at the Bauer-Folsom Gallery, No. 396 Fifth Avenue.

The Detroit Museum has purchased for its permanent collection "Les Jours Heureux," by Miss Elizabeth Nourse. The painting was selected in Paris by a committee composed of Cottet, La Touche, Dannat and Walter Gay. Miss Nourse resides in Paris, but contributes regularly to the more important of the American exhibitions. A comprehensive group of her paintings may be shown next winter in the Corcoran Gallery.

In addition to the collection of water-colors by John Singer Sargent, at the Brooklyn Museum of Arts and Science, the new possessions now on view include a landscape by Henry Golden Dearth, "The Dunes at Easthampton, Long Island;" Elihu Vedder's "An Enigma of the Sea;" a landscape by Charles M. Dewey, "Amagansett Seen from the Fields," and a large Spagnoletto, "The Annunciation to the Shepherds." The museum has purchased Dewey's canvas for its permanent collection.

William Couper's portrait bust in bronze of Darwin, to be presented to Christ's College, Cambridge, by the American delegates to the Darwin centenary, is at the Gorham Company's show rooms. The original was recently presented by the sculptor to the Museum of Natural History.

AMERICAN ART NEWS.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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*SPECIAL ANNOUNCEMENT.

Beginning with this issue, the AMERICAN ART NEWS will appear monthly until Saturday, October 16, when the weekly issues will be resumed. The summer monthly issues will be published on Saturdays, June 12, July 17, August 14 and September 18. These issues will contain whatever of American art news the summer months will bring, and the condensed news from European art centers of interest to American readers.

ART SALES ENCOURAGED.

Following the unlooked-for success and gratifying high figures of the recent Martin picture sale in New York comes the news of the equal success of the Day and Cuthbertson picture sales in London, and the Chabert and Drouot picture sales in Paris, and of the even higher figures brought by the works of

the Barbizon masters at these sales. The sale of the Lanna engravings in Stuttgart and of a collection of Rembrandt engravings in Paris last month also developed some record figures. The purchase by the Colnaghis in London of the famous Norfolk Holbein, its saving for England by the payment of the enormous sum of \$330,000, and the securing by Kleinberger & Co., of Paris, of twenty pictures from the collection of the King of the Belgians, some for three times the valuation placed upon them by other Paris experts, are the best proofs possible of the sound and encouraging condition of the art trade. It has long been our contention that the best in art, whether pictures, sculptures or art objects will be more sought after and command higher prices every year, and this notwithstanding periods of financial depression.

THE ART TARIFF.

There has been no change in the situation as regards the Art Tariff since our last issue of May 15, and our prediction, made some months ago, that nothing definite would be known regarding the question before July 1 at the earliest, was well founded. As the draft of the entire Payne bill has yet to be presented after it comes from the Senate Finance Committee, and be favorably passed upon by a conference committee of both houses of Congress before it becomes a law—it may be August or September next before the President decides to sign or veto the bill or permit it to become a law without his signature. The recently-formed Association of Art Dealers in New York has issued another circular, which will be found elsewhere, but does not appear to have taken any active steps at Washington. Many of its members have gone abroad, and there does not appear to be any prospect of any particular activity on the part of the association at present. It now looks, as it looked last month, as if the proposed absurd and illogical twenty-year provision on pictures and sculptures, and one-hundred-year provision on antiques and furniture would—in the absence of any determined and concerted opposition on the part of the dealers who are most immediately affected—stand. We call attention to the excellent letter of Mr. Richard M. Brooke, president of the Society of Washington Artists, published in another column, and who sustains us in our opinion that the majority of American artists are not in favor of doing away with the present art tariff—Mr. Kenyon Cox and others—to the contrary notwithstanding—and that any such abolition will be an injury, under present conditions, to the cause of art in America.

John S. Sargent is reported to have determined not to accept additional commissions for portraits, but to devote himself to the completion of decorative designs for the Boston Public Library, with sketches like those now at the New English Art Club as a recreation for the holidays.

ART DEALERS' TARIFF MOVE.

The recently formed Art Dealers' Association, whose president is Mr. C. J. Charles, vice-president, Mr. Emile Baumgarten, and secretary and treasurer, Mr. M. Parish Watson, Jr., has issued from the office of the secretary, No. 16 West 30th Street, a circular letter which has been sent to the art dealers in New York and throughout the country. The circular states in its introduction that the Association has been formed to secure changes in the pending Tariff Bill which may be considered essential to the protection of the interests of all dealers in works of art and interior decorations.

After quoting the now well-known provision of the pending Tariff Bill as regards paintings and sculptures, and which provides that these shall be admitted free when more than twenty years old and the further provision that bronzes, marbles, potteries, antiquities and art objects of ornamental character or educational value, shall be admitted free, if more than one hundred years old—the circular proceeds as follows:

"From the phraseology of this paragraph it is plain that, if enacted into law, it would result in the importation into this country, free of duty, of enormous quantities of merchandise of a more or less artistic nature, subject only to such regulations as the Secretary of the Treasury may prescribe, which regulations would in the final analysis amount to nothing more than free entry to all so-called artistic productions on the affidavit of the foreign 'artist,' manufacturer or dealer sufficient to satisfy the statutory restriction as to existence for twenty years in the case of 'works of art, paintings in oil, mineral, water, or other colors * * * and sculptures,' and for one hundred years in the case of 'works of art, collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery, or porcelain, artistic antiquities, and objects of art of ornamental character or educational value.'

"In the opinion of the members of this Association," the circular further says, "the following business interests maintaining permanent offices in the United States would be injured by this proposed legislation: paintings, statuary, rugs, china, interior decorations, and furniture.

"Clearly, both the American manufacturer and the taxpaying importer of artistic copies would be placed at a serious disadvantage by the enactment into law of the above provisions, and it is likewise plain that if measures are not taken in time to properly present the situation to Congress, the American market will be flooded with spurious imitations of alleged works of arts through agents of foreign dealers and manufacturers, who will locate in this country only long enough to dispose of their wares and take orders for further shipments.

"We believe that this paragraph was incorporated in the bill reported by the Finance Committee to the U. S. Senate to enable some very wealthy American collectors to bring into the United States their collections of real art works, but it is also our firm belief that the paragraph in its present form is inimical alike to the artistic education of the American public and the pecuniary advantage of the American importer and manufacturer. We need only add that the present tariff law offers full opportunity for the free importation of the works of art intended for the use of public museums and similar institutions under bond limited to such purpose.

"We propose to take whatever steps may be necessary towards the elimination or the revision of the paragraph in question from the proposed new tariff law, and we ask for your moral and financial support towards that end."

The circular concludes with the statement that funds are essential, and the occasion calls urgently for immediate action.

THE ART TARIFF.

[The following letter is published with the consent and through the courtesy of Mrs. Barney and Mr. Brooke. It should carry weight and is commended to the consideration of the Free Art League, Mr. Kenyon Cox and others who are ignorant of or misinformed regarding the true feeling and sentiment of American artists regarding the Art Tariff situation.—Ed.]

Mrs. Alice C. Barney.

Washington, D. C.

Dear Mrs. Barney:—The work of selecting and soliciting pictures for the National Exhibitors of the Corcoran Gallery of Art in the last three years has brought me into direct personal touch with all the leading artists of the country, and I have heard their views upon the subject of "Free Art," so called.

I am sincerely convinced that the private opinion of the great mass of our artists, and of the majority of our very best, if it were freely expressed, would be adverse to any legislation which would make it practicable for a certain class of fraudulent dealers to flood our provincial towns with the accumulated refuse of foreign exhibitions, by swearing that they were twenty years of age. This process would completely undo the work of nation-wide public culture which it is the aim of the new National Federation of Arts to promote. In a recent conversation with five of our most prominent artists, representing New York, Boston, Philadelphia, and Paris, not one declared himself in favor of "Free Art." All, however, were averse to any open and public expression of their views. The reason for this is, I think, a fear of misconstruction.

Mr. Carroll Beckwith of New York, however, who came before the Congressional Committee as an advocate of Free Art, has since recanted these views in an open letter, admitting that he had not studied the subject. Some of the leading advocates among artists are themselves importers of pictures. The members of the Congressional Committee dealing with this question are endeavoring to meet the views of our artists to the utmost. I believe that they have been deceived as to these views, and that a government agent sent to all studios unaccompanied would find the real sentiment quite different.

I have given much thought to your proposition, and can see no reason why the standards which apply to our leading exhibitions should not be in some measure applied to Custom House entries. This, like every phase of the subject, Free Art included, presents its difficulties, but they would not prove insurmountable if only Congress, recognizing that more important and far-reaching public interests are involved than the mere matter of protection or revenue, would appoint a commission to study and report upon a solution. Such a commission should, of course, be representative, and would, I am sure, recommend something more acceptable to all than the proposed measure, possibly along the lines you have worked out.

Very respectfully,

Richard N. Brooke.

President Society of Washington Artists.

Washington, D. C.

May 14, 1909.

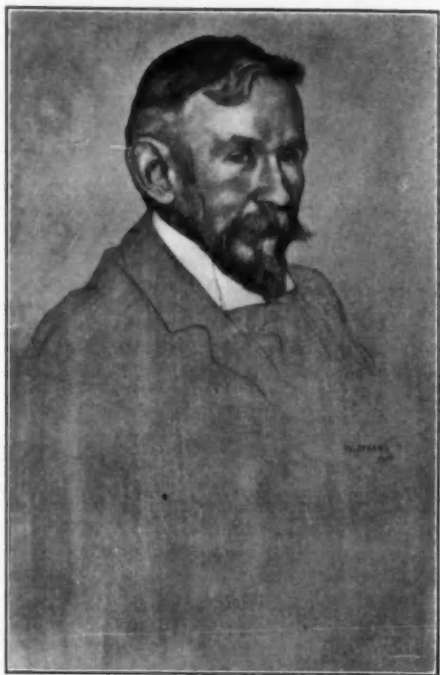
In a later letter to the editor of the AMERICAN ART NEWS Mr. Brooke well says:

"I realize how difficult it is to propound any off-hand solution of the Art Tariff question. The matter, as I see it from the artist's point of view, is not one of revenue, or protection, but of censorship; that is, to let in all good art upon the most liberal possible terms, and discourage the importation of the commercial and erotic.

"I do not believe the time has yet come when the untrained American public will be led by the American artist in a correct classification of this stuff, and what busy men (and our best artistic are the busiest) are going to devote their time and energies to this campaign of education? The tariff as it stands would be infinitely preferable to the present plan."

THE NEW ACADEMICIANS.

At the May meeting of the National Academy of Design the old institution chose not only a new president, in the person of John W. Alexander, but six new Academicians, who are, respectively, Joseph Pennell, etcher; Isidore Konti, sculptor; Thomas Hastings, architect, and Frederick Ballard Williams, Walter Clark and Alexander T. Van Laer, painters. The portraits of the new President and Academicians, whose choice is universally commended in art circles, are presented on this page. The Academy also chose a woman artist, Evelyn Longman, as an associate, at a recent meeting.



Joseph Pennell.

From an original drawing by William Strang. Courtesy Frederick Keppel & Co.

Joseph Pennell, etcher, was born in Philadelphia in 1860. Pupil of P. A. F. A. and Penn. School of Industrial Art. Hon. men. Paris Exp. 1889; medal, A. C. P., 1892; medal, Columbian Exp., 1893; gold medal, Paris Exp., 1900; hon. men., Paris Salon, 1901; silver medal, Pan-American Exp., 1901; gold medal, Dresden, 1903. Chairman International Jury of Awards for Engravings and Lithographs, St. Louis Exp., 1904. Elected A. N. A., 1907.



Isidore Konti.

Isidore Konti was born in Vienna, Austria, 1862. Pupil of Imperial Academy in Austria. Gold medal, St. Louis Exp., 1904. Elected A. N. A., 1906.



Thomas Hastings.

Thomas Hastings, architect (of Carrere & Hastings). Entered Ecole des Beaux-Arts, Paris, 1880. Pupil of Andre. Member of Jury, Paris Exp., 1900. Gold medal to firm, St. Louis Exp., 1904. New York Arch. Ig., 1888.



JOHN W. ALEXANDER,

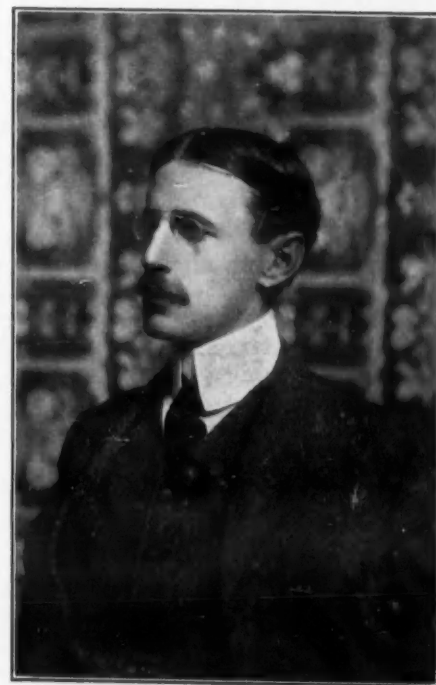
The New President of the National Academy of Design.

John W. Alexander, the new president of the National Academy of Design, mural portrait and figure painter, draughtsman and colorist, was born in Pittsburgh, Pa., about 1860. He studied in Munich, Venice and Florence, and with Frank Duveneck, resided in Paris after his marriage some 14 years ago, for some years, but returned to New York eight years ago, where he now lives and works. He was elected a member of the Society of American Artists in 1891, and an Academician in 1892. He is also a member of the Mural Painters' Society, the New York Architectural League, the Beaux-Arts in Paris, the International Society of London, an honorary member of the Munich and Vienna Secessionists, and a Chevalier of the Legion of Honor.

In 1897 Mr. Alexander won the Temple gold medal at the Pennsylvania Academy, the Lippincott prize at the same Academy in 1899, and gold medals at the Paris Exposition of 1900, and the Buffalo Exposition of 1901. He won also the Carnegie prize at the Society of American Artists Exhibition of 1901, and first prize at the Washington exhibition of 1903.

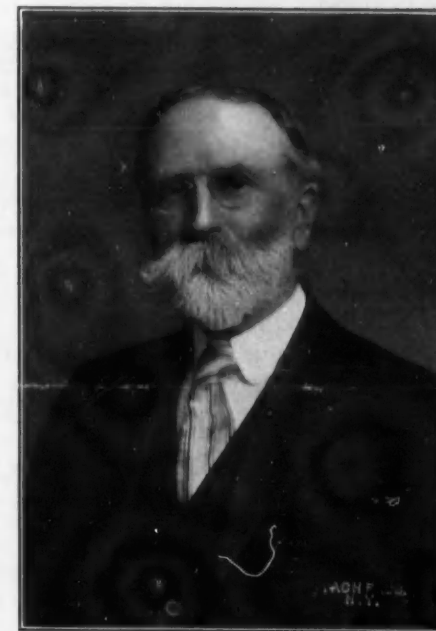
His work is characterized chiefly by rare decorative quality and feeling, strong and correct draughtsmanship, grace of line and richness and refinement of color.

Among Mr. Alexander's most successful pictures have been "Isabella and the Pot of Basil," "Girl and Doll," "Autumn," "Portrait of Wife," and "Portrait of Mrs. Thomas Hastings."



Frederick Ballard Williams.

Frederick Ballard Williams, landscape painter, was born in Brooklyn in 1872. Pupil of N. A. D. Received a bronze medal at Pan-American Exp., 1901; silver medal, A. A. S., 1902; Inness prize, 1907. Elected A. N. A., 1907.



Walter Clark.

Walter Clark, landscape painter, was born in Brooklyn in 1848. Pupil of George Inness and J. S. Hartley. Received a silver medal at the Pan-American Exp., 1901; Inness gold medal, N. A. D., 1902; silver medal, St. Louis Exp., 1904. Elected A. N. A., 1898.



Alexander T. Van Laer.

Alexander T. Van Laer, landscape painter, was born in Auburn, N. Y., in 1857. Pupil of N. A. D. and R. Swain Gifford and George Poggenbeck. Received bronze medal at Charleston Exp., 1902. Member of International Jury of Awards, St. Louis Exp., 1904. Elected A. N. A., 1901.

EXHIBITIONS NOW ON.

Early Americans at Ehrich's.

The annual exhibition of works by early American masters at the Ehrich Galleries, No. 463 Fifth Avenue, and which will last through June 26, is unusually interesting. It contains not only portraits by the well-known painters, but also a number of examples by unknown artists. There are several Stuarts, including the unfinished portrait of Mrs. Samuel Blodgett and her little daughter, and the unfinished portraits of George and Martha Washington, which were discovered in England, also an attributed one of President Madison, rich and warm in color and very characteristic. Others of Washington are a replica of the well-known full-length, life-size portrait at Princeton, with Nassau Hall in the background, by Charles Wilson Peale, and a head by Rembrandt Peale.

Among the portraits by Thomas Sully are those of President Polk, Fanny Kemble, and his original sketch for the portrait of President Jackson that hangs in the Capitol at Washington, all excellent, interesting and characteristic examples.

A portrait of Mrs. John Trumbull is remarkably well painted by her husband, and R. M. Sully, a nephew of Thomas Sully, is represented by a fine portrait of Junius Brutus Booth, "the elder Booth." The portraits of Mrs. John Dickson and her son, Levi, are by John Neagle, and Frederick Fink is painted in his studio by himself. Copley is represented by portraits of Thomas Dongan, nephew of the first British governor of New York, and his wife, two most characteristic examples of his American period, quaint and stiff, and John Jay is painted by Charles Wilson Peale. Two interesting portraits of Charles Sumner and Gen. Sam Houston are by F. B. Carpenter.

Some other artists represented are Adolph Ulrich Westmuller, Jacob Eicholtz and H. Balling.

Among the paintings by unknown artists are portraits of August Washington, the father of George, and of his first wife, Jane, and of Samuel Fraunces, the proprietor of the famous New York tavern.

Engravings at Lenox Library.

From now on through July the lower hall of the Lenox Library Building will be given over to an exhibition of engravings after paintings by Raphael. These prints form part of the collection formed by the late Dr. Wilhelm Engelmann, many being signed proofs and practically all the modern ones proofs before letters. These line engravings range from the XVIth to the XIXth century, from the work of the Master F. G. to that of C. F. Müller, author of the famous plate after the Sistine Madonna. Of the older engravers, Marc Antonio Raimondi, Goltzius and Hollar are particularly well represented. Raimondi's "Massacre of the Innocents" is here in both versions, with and without the "chicot" (pine tree). Some plates by XVIIIth century Frenchmen are shown, and a mezzotint by Wallerant Vaillant, one of the earlier engravers in the "black manner."

The Italians of the late XVIIIth and early XIXth centuries are well represented, Morghen, Longhi, Toschi, Gandolfi and others, and the Germans, such as J. F. Müller, Mandel or Jos. Keller; the Frenchman, Boucher-Desnoyers, and the English Strang. In the main galleries on the upper floor of the building, the exhibit of "Animals in Black and White" remains on view.

Black and White Exhibit.

An interesting exhibition of etchings and wood engravings by the late Thomas Johnson, of this city, may be seen for the next few weeks at the 115th Street branch of the Public Library. The collection was secured by Miss Leah Lewinson, the librarian, from Mr. Johnson's widow. The etchings include many portraits of well-known men, including Tolstoi, Tennyson, Liszt, Ruskin and Lincoln. Among the engravings are "The Falconer," after Beckwith, two of "Don Carlos," after Velasquez and a portrait of George Inness.

The Wilkes-Barre Murals.

Four large panels, nine by fifteen feet each, mural decorations for the new courthouse at Wilkes-Barre, Pa., were recently shown at the Fine Arts Building, No. 215 West 57th Street. The panels, to be placed in four different rooms, were painted by Edwin H. Blasfield, Kenyon Cox, Will H. Low and William T. Smedley.

The Blasfield panel represents "Justice," and the Law is symbolized by a seated female figure who plants her sword in the face of evil-doers and clasps hands with the honest. The figure of a woman who has thrown herself across the knees of the Law is intended to suggest the person who is upon the wrong side through weakness and not through ill will. There are other figures, all characteristically well drawn and full of life. The color scheme is rich and warm, the American flag is effectively introduced, and the whole composition is full of feeling. Mr. Blasfield seems to advance in every new production, and this is certainly one of his most important works.

"The Judicial Virtues" is the subject of Mr. Cox's panel to be placed over the judges' bench. The figures are strong and dignified and are treated with great simplicity.

Mr. Low's panel depicts "Prosperity Under the Law"—an Indian maiden in a sunlit landscape represents the Wyoming Valley, while near her are two figures draped in white typifying Justice and Civilization. The mountain laurel, which is so plentiful in the Wyoming Valley, has been effectively introduced, and the color scheme is delicate and tender. In "The Awakening of the Commonwealth," Mr. Smedley, besides his symbolical figures, has introduced a number of historical portraits, including William Penn, Benjamin Franklin, Benjamin West, Robert Fulton, "Mad Anthony" Wayne, Robert Morris and many other distinguished persons.

Hunter Japanese Prints.

At the Photo-Secession Gallery, No. 201 Fifth Avenue, the last exhibition for the season was made up of twenty-one Japanese prints by the masters of the XVIIIth century, from the collection of F. W. Hunter. The colors are soft and mellow, the drawing delicate and dainty, in these exquisite pictures, and especially attractive are the two slender girls seated on a couch. The portrait heads by Toshiusai Sharaku depict various emotions. Other artists represented are Shiba Kokan, Suzuki Harunobu, Ippitsusai Buncho, Katsukawa Shansho, Kitagawa Utamaro, Ulagawa Toyokuni and Kateyshiki Hokusai.

Rand School Exhibit.

The Rand School of Social Science, No. 112 East 19th Street, has just closed its first annual art exhibition of paintings, sculptures, etchings and drawings, designed to encourage the love of art

among the poor. Some of the pictures were donated and offered at prices within the reach of well-to-do working people, with the hope that they would be persuaded to buy and thus introduce art into their homes.

The exhibition was an interesting one, although many of the pictures had been seen before. The life of the poor is shown in some of the oils, including "The Sweatshop Carrier" and "Laborers," by A. Feinberg, and "Comrades" and "Dispossessed," by Eugene Higgins. The latter sent also a collection of etchings, as did John Sloan and Frank Van Sloun, depicting realistic scenes of the seamy side of life. There were sculpture by E. W. Deming, Eli Harvey and Bruno L. Zimm; monotypes by Ed. A. Kramer, water-colors by Israel Doskow, and pastels and drawings by Leon Dabo, A. Feinberg, W. Glackens and Juliet Thompson.

Buek Water-Color Display.

A collection of water-colors and pastels by American artists, the property of Mr. G. H. Buek, formed during the past twenty years, has been shown for several weeks at the American Art Galleries. A small admission fee was charged and the proceeds went to the permanent fund of the American Water Color Society. To add to the interest of the exhibition there were portraits and autograph letters of the artists represented, and nearly all the well-known names were there.

John La Farge was represented by a study for a stained glass window, Whistler by a girl in a hammock, Arthur B. Davies by "The Tiger," Emil Carlsen by "A Wood Fantasy," a pastel, and there were also pastels by D. W. Tryon and J. H. Twachtman. There was a drawing by E. A. Abbey of Charles Coghlan as Sir Charles Surface; an Italian landscape by F. O. C. Dorley; "Woods in Winter," by Julian Rix, and "Canadian Landscape," by H. W. Ranger. Other landscapes by Winslow Homer, William L. Lathrop, Childe Hassam, A. H. Wyant, J. Francis Murphy and Thomas Moran were shown, also a marine, "The Wreck," by Carlton T. Chapman, and "The Marked Verse," by J. N. Marble. F. S. Church was represented by "The Tease," and Ralph A. Blakelock by "Going to the Ghost Dance."

Mr. Buek is the vice-president and manager of the American Lithographic Company, and has had excellent opportunities to gather pictures for his collection, which is interesting, historically to art students and art lovers, and because of the many fine pictures it contains.

PRINT PUBLISHERS' ASSOCIATION.

The fifth annual meeting of the Print Publishers' Association was held in the committee rooms of the Manhattan Hotel, New York, May 18, members present being Messrs. W. A. Livingstone, Woodbury E. Hunt, Rudolph Lesch, William Krone (Life Publishing Company), George R. Powell, Franklin Coe (Collier's), A. Stierlin, Donald Scott (Century Company), Mr. Vose (Moffat, Yard & Co.), John Klackner and Benjamin Curtis. The annual election of officers took place and an unanimous vote was recorded for Benjamin Curtis as president, George R. Powell, secretary, and Franklin Coe as treasurer, W. A. Livingstone and Woodbury E. Hunt as executive committee. The association decided to hold its third exhibition in New York during the week beginning August 30, at a place to be determined by the executive committee.

THE BRIDAL MORNING.

Mr. Harrison S. Morris has received from his friend, Mr. G. Sauter, the artist who painted the Silver Medalled picture at Pittsburgh, the following letter in which Mr. Sauter makes plain his interpretation of that work:

My Dear Friend:—

Undoubtedly you have heard that the Jury of Awards at Pittsburgh has awarded to me for my picture "The Bridal Morning," the silver medal. I need hardly assure you that this recognition pleased me immensely, and if you meet any members who served on the Jury please give same the assurance of my pleasure.

From newspapers sent to me I gather that there is a grave misunderstanding in the mind of the public in Pittsburgh as to the meaning of the picture. By this time you will know much more about it than I do.

I generally feel very reluctant to explain the meaning of a picture of mine, feeling almost as if the secrecy of the idea becomes profane through putting it in prose, and I cannot support it through a poem. In this case I felt that I owe it to the Art Committee at Pittsburgh, and the Jury of Awards who have honored me, and I sent to Mr. Beatty the idea that moved me in painting the picture, as follows:

"The Bridal Morning" is a symbolical picture; it has nothing to do with an individual ceremony in this or any other country or of any particular period. It is universal and intended to embody an idea expressed through form and color. It represents the morning of joy, sorrow and anxiety in the life of woman. The day when she enters into her real mission in life to become the mother of a race. In sorrow, the bride takes leave from her maidenhood, as embodied in the tender maiden figure she embraces. She is chaste—as humanity conceives a bride to be—and the representation of her as a nude is intended to symbolize this purity. Her face is turned from the spectator to hide her deep emotions—the body is straight and drawn, the instinctive attitude of the human body in the stress of feeling—not in any conventional or sentimental attitude. The third figure represents experience—the mother, the friend—which we need and for whom human nature longs in great moments of life—who is welcoming her into the fuller life of womanhood. It is the morning of life—springtime. The future of the bride is full of hope and promise—suggested by the joyous coloring and sunlight.

My wish was to create a symphony of joy—a joy which contains in it an element of passing sorrow. Through the effect of light, color and atmosphere the whole is enveloped in such a way as to remove it from the commonplace incident of everyday life to a world of poetry and symbolism.

"The Bridal Morning" was inspired by a motive no less pure, no less absolutely removed from any vulgar suggestion—but perhaps humanely stronger—than that which inspired the "Spring Veil" or "Spring-mood," for which the jury in 1904 awarded me an honorable mention.

Yours very sincerely,

G. Sauter.
Holland Park, London, W.

W. T. Dannat has recently finished at his beautiful studio, No. 45 Ave. Villiers, Paris, the portrait of Miss Muriel White, daughter of the United States Ambassador to France, now the Countess Hermann Scherr-Thoss. The handsome young woman is represented three-quarter length, a large boa of white feathers framing the face with a vaporous aureole. The strength of drawing and the precision and finish of execution makes one involuntarily think of the qualities of certain works of Holbein. The expression is rendered with unusual perception. M. Dannat has sent to the Exhibition of Portraits of Beautiful Women, now at Bagatelle the portrait of Mrs. Adolph Ladenburg, of New York, which he painted some years ago. Time has meliorated this portrait and if possible improved it. The artist is still working on his series of imaginary old-world and old-time landscapes, so originally and personally conceived and of which he will probably make an exhibition next year.

LONDON LETTER.

London, June 2, 1909.

An extraordinary number of exhibitions of the first importance are now open in London. At the Wilson Steer exhibition at the Goupil Gallery pictures to the value of £6,000 have been sold, and this astonishing sum, the result of four weeks' exhibition should do away with a good deal of pessimism about modern art. There is a demand for modern work of the best and most advanced style, such as Mr. Steer's luminist landscapes and figures, but the day of the old academic anecdotal picture is gone never to return.

At the French Gallery, Pall Mall East, there is a fine collection of pictures by Harpignies, Josef Israels, Leon L'hermitte and Matthew Maris. The last is especially richly represented, and the prices given for his work at the Day sale again confirms my opinion that he is not only the greatest of the four painters represented in this exhibition, but the greatest of the Modern Dutch School, and that his fame will endure when that of his brothers is on the wane and many of his now lauded contemporaries are entirely forgotten.

At the summer exhibition of the New English Art Club, held in the R. B. A. galleries, Suffolk Street, Pall Mall East, a veritable sensation has been caused by Augustus John's magnificent portrait of William Nicholson, his large decorative picture, "The Way Down to the Sea," and by the oil landscapes of C. J. Holmes, Slade Professor of Fine Art at Oxford. These men are the foremost British representatives of a new European art movement that has got to be taken seriously. This movement is the successor to impressionism or "luminism," and may be defined as a return to primitive simplicity, the aim of these artists being not to render the subtle momentary aspects of nature but to set forth with the utmost force and economy primary eternal facts. All that is trivial, and local and secondary is left out as far as possible, in order that the primary facts may stand forth with monumental splendor. To analysis has succeeded synthesis, and these advanced painters, following the advanced thought of the time, are not so much trying to show the inexhaustible variety of the world in which we live as her eternal unity. It is a significant movement, and the leaders although their work must necessarily be unpopular for many years, will eventually take their place among the great masters who also set forth the world-thought of their time. Gauguin, Cezanne and Vincent Van Gogh were the forerunners of these men, who in their design have also been influenced by the great masters of Japan.

The shrewdest collectors of modern work here are not blind to this movement, and prefer, like Staat-Forbes, to buy in the rising market of the New English Art Club, rather than in the falling market of the Royal Academy.

An important exhibition of French and Dutch pictures is now open at Obach's galleries (168 New Bond Street). Courbet, Rousseau, Decamps, Daubigny, Harpignies and others are splendidly represented, and it is noteworthy that an oil by our own young artist, Frank Mura, hangs alongside these masterpieces and holds its own uncommonly well.

At the Chenil Gallery (183a King's Road, Chelsea) a collection of Mr. Theodore Roussel's oil paintings has succeeded the exhibition of this accomplished artist's etchings. In the same gallery are also to be seen a fine collec-

tion of drawings and sketches by John, Orpen, Nicholson, Pryde and other advanced artists of our time.

Mr. H. Velten, representing Messrs. Obach, has generously presented the National Gallery with a fine example of Rousseau.

WHO SAVED THE HOLBEIN?

Holbein's great Duchess of Milan has been saved for England instead of becoming the property of one or the other of the several American millionaires mentioned as likely purchasers.

The outcry made by a section of the English press over the supposedly great loss England would suffer were not the £72,000 required to buy the picture from the firm of dealers collected did not produce the great popular subscription hoped for, only £15,500 being contributed. This, with the £10,000 promised by the government, left £46,500 still to be provided, and until last week it was considered extremely doubtful that this would be obtained.

At the last moment an anonymous donor came forward with an offer of £40,000, and the National Art Collections Fund has undertaken the responsibility for making up the balance.

It is reported in the London colony of artists that the donor of £40,000 (\$200,000) to save the Holbein portrait was the Duchess of Marlborough, formerly Consuelo Vanderbilt. The gift is said to be due to her love of art.

The name of the donor is still withheld, but it is expected that in course of time the fact will become generally known that the Duchess is the person who intervened at a critical moment and saved the picture.

A special cable to the New York American from London says: "It is also disclosed that had not this anonymous benefactor appeared at the moment she did with \$200,000 cash, the canvas would have gone to Henry C. Frick, of Pittsburg, who had offered as high as \$360,000 for its possession."

"Dr. Bode, director of the Berlin Institute, was also prepared to pay the same amount in the event that the combined appropriation of the English government and the subscriptions of the English people failed to realize the amount."

"The committee had decided to close the sale of the portrait to the American within twenty-four hours when the unknown English woman came forth and saved it."

A cable to the New York Tribune from London says: "The munificent donor who has sprung to the relief of Lord Balcarras and prevented the purchase by Mr. Frick of the Holbein, is reported to be the widow of an art collector whose modern pictures were exhibited at the Academy last winter, with unseemly protests from noted connoisseurs."

It appears that the picture was listed in an inventory of the goods of Henry VIII. as early as 1542, but its movements since then are shrouded in obscurity. In a letter discussing the subject in the London Morning Post, Mr. Ernest Law says:

"A question of interest remains: How and when did the great picture leave the royal collection? It is scarcely to be supposed that Philip and Mary, to both of whom the Duchess of Milan was a cousin, would have liked to part with it. Queen Elizabeth, on the other hand, did not care about pictures—except of herself—and would have taken no interest whatever in that of one of her father's intended wives. At any rate, she had not been on the throne fifteen years before it had already passed into private hands—those of Henry, second Earl of Pembroke, of the Herbert line. For in his house in London, Zuckero, the Italian painter saw it. He took, we are told, 'such delight in it that he declared he had not seen the like in art and delicacy even in Rome; therefore he went away filled with admiration.'"

PARIS LETTER.

Paris, June 2, 1909.

The present season, so fertile in exhibitions of all sorts, has seen the remodelling of the Palace at Versailles, which is now the richer by three galleries, where some of the most famous portraits of the XVIIIth century are now shown to the best advantage. For these improvements we are indebted to M. de Nolhac, the curator of the Museum, to the Société des Amis de Versailles, and to Mr. Gordon Bennett, who has offered beautiful frames for the unduly neglected canvases.

M. Tkatchenko, the Russian painter, who has executed for the Czar so many strong marines and naval scenes, recently showed a striking collection at the Galerie des Artistes Modernes. He is a Russian above all and depicts with joyful brush his own Russian landscapes. At the Georges Petit Gallery, the lions recently shown by Tado Styka are very good, but I found a deeper mastery of life and art, and a stronger unity of purpose in the cheerful, spirited canvases of Augustus Koopman, and in his excellent water-colors.

Among coming exhibitions, mention should be made of the Raffaelli show, to be held at the Geo. Petit Galleries from June 10 to July 13, and of the exposition of old China tapestries at the Galerie des Artistes Modernes, a new venture, as M. Simonson explained the other day. A humorous section will be the feature of the exhibition to be held at Bordeaux in October. This, with the success of the Salon at Toulon, is a welcome sign that artistic decentralization in France is receiving all the encouragement that it deserves.

Messrs. Hamburger Frères have secured a splendid collection of Italian faïences of the XVth and XVIth centuries, among other pieces, dishes and vases from Faïenza and Urbino. They also show a bronze group, a fine specimen of the Italian Renaissance, attributed to Sansovino.

The Salons of 1909 continue to attract the attention of the thousands of visitors who flock to Paris at this season, and the one hundred and twenty-seventh official exposition of the Société des Artistes Français, the "Old Salon," which opened its doors to the public on May 2, is certainly no exception. There is one point which has caught the attention of the French critics and which is certainly true, and that is that foreign artists make an extremely good show in this Salon by the superior quality of their exhibits. Seymour Thomas has two very expressive portraits, "Portrait du Docteur Osler" and "La dame en noir." Walter MacEwen, a delightful portrait of a young lady, "Miss Phyllis," in an XVIIIth century costume. Robert MacCameron, a sober and strong portrait of President Taft. Richard Miller a much-admired canvas, "La Robe Chinoise." E. W. Redfield, "La Rivière du Delaware" and "Canal en hiver," both full of light and air. W. E. Schofield, "Le Degel," a very expressive rendering of a country scene when the snow begins to melt. Lionel Walden "Pêcheurs de homards," in which the sea is magnificently rendered. M. Van der Weyden a delightful canvas, "Mon jardin." Henry Salem Hubbell two good works, "Au coin du feu" and "Le manteau orange." There are many others who show remarkably good work, but I have only space to mention one more, and that is the very strong portrait by the English artist Rivière, which attracts all eyes by its living force, of William Boyd-Carpenter, Bishop of Ripon.

The sale of the two pictures from the Hartmann succession, which took place recently at Hôtel Drouot, was very exciting. The celebrated picture, "Les Meules," by Millet, appraised at 60,000 frs., was finally, after a long struggle, bought by M. Le Roy for 65,000 frs. This same picture was sold in 1882 for 36,000 frs., while the picture by Ingres, "L'Épée de Henri IV.," was sold for 3,300 frs., very little above the price demanded, 3,000 frs. The same day at the Salle Petit, another struggle took place over the famous portrait by Henner, "La Belle Créole" and "La femme à la main gantée," by Corbet. The former, for which 8,000 frs. was asked, was pushed up to 12,300 frs. by M. Saint, and the latter was finally bought by M. Durand Ruel, after an exciting struggle, for 50,000 frs., the price at which it had been appraised. Another important sale from the succession of M. T. Broët takes place June 14, when a work by Decamps will be sold, and a portrait of the Comtesse du Barry by Drouais, as well as some fine XVIIIth century furniture.

An interesting May exhibition at the "Galerie des Artistes Modernes," was the annual spring display of the International Art Union of Paris. Among other good exhibits were two oils by Miss Elizabeth Nourse, "Les Fileuses Russes" and "Les Jours Heureux"; a "Nature Morte" in oil, by Miss B. E. Shore, and "La Lettre," by Miss Alice Blair Ring; while in the sculpture there was a good portrait bust of Dr. Henry Van Dyke, by Miss Sara Morris Greene.

Following on my inquiries among American artists in France on the Payne tariff bill I have received the following from H. S. Hubbell: "So far as the artists have anything to say in the matter, the men in America are the men who should be consulted. Personally I believe in some restriction for the present, and though the flood of imitation 'old masters' which would inundate America following the passage of the proposed law would be disquieting, yet even forgeries would be preferable to the mass of silly, factory-made 'art' which would be loaded upon America if all duties were removed."

The sale of prints belonging to the collection Sardou finished with a total of 240,777 frs., far beyond the result estimated.

Exhibitions of portraits of women seem much to the fore this spring. A unique exhibition organized by the Société Nationale des Beaux-Arts in the Pavillon de Bagatelle is composed entirely of portraits of women under the three Republics. In the section of the First Republic is the celebrated drawing by David, "Marie Antoinette conduite au supplice;" "Charlotte Corday dans sa prison," by Boilly; the portrait of "Mme. de Talleyrand," by Mme. Vigée-Lebrun, etc. In the Second Republic, Mme. Victor-Hugo, by Célestin Nanteuil; "Georges Sand," by Calamatta, and portraits by Ingres, Eugène Delacroix, Ary Scheffer, etc. In the Third Republic, which occupies the greatest amount of space, are portraits by Corot, Courbet, Fantin-Latour, Henner, Carolus-Duran, Henry Bouvet, J. J. Weerts and many others.

The death of a famous lover of art, M. Jacques Siegfried, has given to the French nation one more historic château, which is at the same time a museum of works of art. The Château of Langeais, one of the most beautiful of the châteaux of the Loire, and one which all Americans never fail to visit, was bequeathed by him to the Institute of France in 1904; it now becomes the property of the nation.

RECENT EUROPEAN ART AUCTIONS

JUSTICE DAY SALE.

The pictures owned by the late Justice Day, which were sold May 13 at Christie's, were chiefly purchased by American dealers. The collection was the most important put up at auction in London this year.

The 123 paintings brought over \$375,000, more than double the amount expended on them.

A small picture by Mathieu Maris, "Four Mills," brought \$17,325, while the same artist's "Feeding Chickens," not much bigger, brought \$15,750. Not many years ago it fetched less than \$150.

Neither of these works will come to America.

Millet's "Goose Maiden," for which the owner gave \$17,000, brought \$26,250. Twelve Corots totaled over \$57,750, and eleven Daubignys over \$30,000. The same number of Harpignies, including the artist's well-known "Solitude," realized nearly \$30,000, nearly three times as much as Mr. Day paid for them.

The chief American purchasers were Scott & Fowles Co., who secured Corot's "Woodcutters" for \$7,250, the same artist's "Village de Coubron" for \$9,000, and his "Souvenir d'Italie" for \$4,750. The same firm obtained the best of the Daubignys, "Les Bords du L'Oise," for \$9,000.

Knoedler bought Harpignies's "Solitude," paying \$9,000, the English record price for a work by this venerable artist, and two other Harpignies.

Reinhardt of Chicago purchased the most important of the eight examples of A. Mauve, paying \$12,500 for the "Troupeau de Moutons," which Day bought for \$750 in 1888. Another Mauve for which Day paid \$150 cost \$3,600. The total reached was the highest for a single day's picture sale in London since the Vaile auction five years ago.

The sale was concluded May 14. One hundred and sixty-six water colors and drawings, which cost Justice Day a little more than \$30,000, were sold at a profit of over \$70,000.

A New York dealer put the matter succinctly thus:

"The pictures were quite worth the prices paid for them, and Messrs. Scott, Reinhardt and Knoedler are to be congratulated on their enterprise. To many American dealers, however, the situation was this. Prices were ruling high, and with the American duty superimposed on the price paid at the auction, the dealers' chances of selling again at a fair profit are minimized. Consequently the number of American purchases is smaller than it would otherwise have been."

CUTHBERTSON PICTURE SALE.

At Christie's, London, May 21, a collection of pictures of the early English, Barbazon and modern Dutch schools, belonging to Mr. E. H. Cuthbertson, of Bushey House, Herts., was sold.

G. Romney's three-quarter length portrait of Mrs. B. Blackburne brought £5,460 (\$27,300). The same artist's painting of Mrs. Newberry, only sister of Robert Raikes, realized £5,355 (\$26,755). Sir Joshua Reynolds' "The Snake in the Grass" made £5,145 (\$25,725), and two little pastel studies of girls by J. McN. Whistler, on brown paper, brought a total of £472 (\$2,360).

Works of the Barbizon and modern Dutch schools, many superior to those in the collection, provided competition between American, English and Continental dealers. A landscape by Corot made £3,307 (\$16,535), and "Chemin de la Roué," by the same artist, £2,940 (\$14,700). C. F. Daubigny's "Paysage Dans l'Eure" fetched £2,205 (\$11,025), and his "La Seine à Nantes" £1,627 (\$8,135).

Of the works of Diaz, "In the Forest" brought £1,890 (\$9,450), "Forest of Fontainebleau" £1,627 (\$8,135), and "Three Ladies in Oriental Costume on Bank of a Stream" £1,732 (\$8,660). "Paturage au Bord du Mare," by Jules Dupre, sold for £2,835 (\$14,175), and the same artist's "La Soulaie" for £1,050 (\$5,250).

Other notable prices were H. Harpignies' "La Loire Pres Sa Source," £2,100 (\$10,500); "Mediterranean Coast," £1,071 (\$5,355), and "Le Moulin de la Palne," £1,312 (\$6,500); Ch. Jacques' "The Flock," £3,360 (\$16,800), and "La Bergère," £2,205 (\$11,025); E. Van Marcke's "Cattle in Stream," £3,990 (\$19,950); J. Maris' "View Overlooking Village," £3,150 (\$15,750), and "Scheveningen," £945 (\$4,725); A. Mauve's "Dutch Road Between Two Dykes," £1,890 (\$9,450), and "Shepherdess and Sheep," £1,102 (\$5,510); Th. Rousseau's "The Winding Road," £4,830 (\$24,150); C. Troyon's "Cows Drinking," £945 (\$4,725), and "Shepherd and Sheep," £2,205 (\$11,025). The day's total amounted to £77,456 (\$387,280).

JAMES HENRY SMITH SALE.

At the sale of the collection of art objects of the late James Henry Smith, of New York, in London, May 20, the thirty-two Battersea enamels brought uniformly good prices.

The surprise of the sale came when \$3,800 was bid for a Louis XVI. clock sixteen inches high, with an ormolu case and Cronier movement.

A marqueterie secretaire, of the period of Louis XV., in the cipher of Marie Antoinette inlaid, brought \$12,500 after the liveliest bidding of the day.

The Sevres dessert service of 15 pieces brought \$1,800. This service is painted with bouquets of flowers in panels, on grosbleu ground marbled with gold.

The prize collection of tapestries from Callaly Castle was captured by Wertheimer. Large prices were realized for all. Four oval panels of old Gobelines brought \$7,800. Five panels of old Beauvais were sold for \$7,500; four panels of old Brussels for \$6,500; and an oblong panel of old Brussels for \$5,500.

At Christie's on May 25 a collection of alleged "old masters" belonging to the Earl of Derby was sold.

Some of the Earl's eighty-one "old masters" were knocked down for eight and ten dollars, and there was no "knockout" gang present either. Alleged Murillos, Rubenses, Giordanos, Correggios and Guidos sold for a song. Bids were in shillings instead of the lordly guineas, which characterized recent sales. There was ironical applause when an alleged Rubens' "Madonna and Child" realized \$320.

ROSENBERG SELLS ZIEMS.

A sale of modern pictures belonging to M. Rosenberg at the Hotel Drouot May 21 produced 147,248f. (\$29,450). The most important item was by Ziem, "The Grand Canal at Sunset." M. Petit secured the picture for 23,500f. (\$4,700). It brought only 14,000f. (\$2,800) in 1905.

M. Petit also bought two other Ziems, "Canal at Venice," for 5,800f. (\$1,160), and "La Mosque," 5,500f. (\$1,120). "Les Jardins Français à Venise" was adjudged to M. Michel Pelletier for 3,300f. (\$660). M. Orosdi, an amateur collector, gave 11,700f. (\$2,340), on an upset price of 15,000f. (\$3,000), for a large pastel by L'Hermitte.

At the first session of a sale of engravings of the Hubert collection at the Hotel Drouot, Paris, May 25, Herr Borner, of Dresden, paid 17,200f. (\$3,440) for a print, "Adam and Eve." A proof of "L'Assemblée des Gens de Guerre" was sold for 14,800f. (\$2,960), and "La Vierge à la Couronne d'Etoiles" for 11,200f. (\$2,240).

At the third session, May 27, the main feature was a sale of Rembrandt engravings. The principal item was a proof, second state, on Japanese paper, in excellent condition, of "Jesus Healing the Sick."

After an opening bid of 22,500f. (\$4,500) this rare print was adjudicated at 61,500f. (\$12,300) to Herr Guttekunsts, of Stuttgart. This price is the highest ever attained for the engraving. M. Hubert bought the engraving thirty-five years ago for 10,000f. (\$2,000). The same engraving, but in the first state, was sold in 1893 for about 49,000f. (\$9,800).

M. Dufat gave 17,000f. (\$3,400) for "Three Crosses," proof, third state. M. Meder paid 11,600f. (\$2,320) for "The Resurrection of Lazarus." A proof, fifth state, of "Saint Francis" fetched 9,400f. (\$1,880).

The sale terminated May 29, with a total of 888,478f. (\$177,695), 300,000f. (\$60,000) in excess of the expert's valuation. To 71,000f. (\$14,200) "The Burgomaster," Mr. Junius Morgan bid up this proof, second state. This engraving was put up for sale at 8,000f. (\$1,600). M. Hubert had given 12,500f. (\$2,500) for it.

Other rare Rembrandt engravings were also keenly contested. Herr Boerner, of Leipzig, gave 47,000f. (\$9,400) for a magnificent proof, first state, of "Paysage à la Tour," on Japanese paper. Herr Gutekunst, of Stuttgart, paid 23,000f. (\$4,600) for a proof, first state, of Jean Lutma. He also paid 13,900f. (\$2,780) for a Le Vieux Haring, and 12,200f. (\$2,440) for a proof, first state, of Jean Asselyn. M. Danlos gave 12,600f. (\$2,520) for "Paysage aux Trois Arbres." Herr Meder gave 10,000f. (\$2,000) for a proof, second state, of Le Jeune Haring.

CHABERT MASTERS SOLD.

Twelve old masters from Vicomte Chabert's collection at the Salle Petite, Paris, June 5, brought 448,000f. (\$89,600). Among six portraits by Largilliere, the most important was the presumed one of Marie Anne de Chateaufort, known as "La Duclos," which went for 108,000f. (\$21,600) to M. Jacques Seligman.

"La Femme à l'Oeillet" was purchased by M. Ducrey for 82,000f. (\$16,400), and "Le Portrait du Comte de Berulle" by Mme. Vermaut Vermon for 49,000f. (\$9,800). The portrait "De la Baronne de Prangins" was purchased by M. Sortais for 62,000f. (\$12,400).

Other prices were: Portrait "Du Baron de Prangins," 28,000f. (\$5,600), M. Ducrey, purchaser; presumed portrait of "Marquis de Montault," 36,000f. (\$7,200), M. Sortais, purchaser; "Le Pont des Sphinx," by Hubert Robert, purchaser M. Hottinguer, for 26,000f. (\$5,200).

Two other works, views of a castle, by the same master, went for 34,500f. (\$6,900) to M. Sortais, who also bought two pictures of still life by Mme. Valayer Costa, for 13,000f. (\$2,600) and 20,000f. (\$4,000) respectively.

BROET ART SALE.

At the sale of objets d'art of the Broet collection at the Hotel Drouot, there was a large attendance, and good prices. The sale, which consisted mostly of furniture, fetched a total of 221,710f. (\$44,342).

Among the pictures, Vicomte de la Redorte paid 20,100f. (\$4,020) for a portrait of Comtesse Du Barry, by Drouais, for which the upset price was 20,000f. (\$4,000). A big picture by De Camp, "La Moisson," did not exceed 3,600f. (\$720).

Among the ceramics, the principal item was a large vase in old Rouen faience. The vase was bought by Mme. Lain for 14,100f. (\$2,820).

Among the suites, M. Motel paid 21,600f. (\$4,320), after an upset price of 20,000f. (\$4,000), for a drawing room suite in carved wood, nine pieces. Three Louis XV. Aubusson tapestries, representing seascapes, with Oriental figures, were sold for 25,000f. (\$5,000).

Specimens of eighteenth century cabinet work went very high, M. Lasquin paying 15,900f. (\$3,180) for a flat table desk in mahogany on eight feet and signed by the maker, Weisweiler. A commode in mahogany and bronze by Leleu was sold for 11,000f. (\$2,200) to M. Paulme.

MONTREAL.

At the annual meeting of the Royal Canadian Academy, recently held in Ottawa, Mr. Wm. Brymner, of Montreal, was elected president of the society to take the place of Mr. George A. Reid, of Toronto. Mr. Brymner has long stood among the foremost Canadian artists.

Mr. James Ross has presented a fine example of the work of Sir Henry Raeburn to the Art Association. It is the life-size portrait of a lady, and its charm lies in the richness of color and tonal values as well as the wonderful grasp of line and contour.

Mr. Henry Morgan is showing a famous collection of etchings in his galleries. There are twelve Whistlers, including "The Velvet Dress," "The Shipbuilder's Yard" (for which they are asking \$530), "Bicquet," one or two of the Venetian series, a nocturne and some of the French set.

The work of Anders L. Zorn is also well represented, and Sir Seymour Haden, J. F. Millet, Joseph Pennell, Matthew Maris, Bauer, Clarence A. Gagnon, Meryon, La Lanne, Washburn, Webster, Jacques, Legros, Witsen, Trowbridge, Helleu, Fonce MacLaughlan, Lafitte, Simon Robbe, Jourdain, Lusy and Wickendin are all represented.

Mr. J. B. Abbott, secretary and curator of the Montreal Art Association, has been decorated by the French government as an acknowledgment of the very able work done by him during the recent French exhibition here.

WITH THE DEALERS.

Mr. Julius Oehme, accompanied by Mrs. Oehme, sailed June 5 on the Deutschland. Mr. Oehme will go first to London, then to The Hague and Paris, and afterwards to Germany.

Mr. Joseph Durand-Ruel with his family sailed June 5 on La Lorraine for Paris.

Mr. James P. Silo, with his son, Mr. James P. Silo, Jr., sailed on the Baltic on June 5.

Mr. Messmore, of Knoedler & Company, sailed on the Baltic June 5.

Mr. J. H. Strauss, accompanied by Mrs. Strauss, will sail on the Kronprinzessin Cecilie on Tuesday next for his annual summer trip abroad.

Mr. Wm. Macbeth will be at his galleries until about July 1, and after that will probably take a trip to the Pacific Coast and will visit the Alaska-Yukon-Pacific Exposition at Seattle.

It has been incorrectly stated that the firm of Arthur Tooth & Sons would only occupy the new galleries in the building at Fifth Avenue and 47th Street, erected by Mr. Arthur Tooth personally, and which he has leased for a term of years to the Windsor Trust Company—temporarily. The firm has a long holding of its new and handsome galleries. Messrs. Arthur and Allan Tooth sailed on the Oceanic Wednesday last.

Mr. Edward Brandus will probably sail for Paris about the end of the month. He is partially rebuilding and rearranging his present galleries at No. 2 bis rue Caumartin, in Paris, which will be greatly enlarged and will take in the ground floor. There will be a marble front and entrance and the galleries will be among the handsomest in Paris.

Mr. H. G. Kelekian, who has had a severe attack of bronchitis, and been absent from his galleries for the past fortnight, will sail for Paris on June 26.

Mr. C. J. Charles sailed on the Baltic on her last trip and is now in London, where he will remain until August.

Mr. Louis R. Ehrich, accompanied by Mrs. Ehrich, will sail on the Minnetonka for London July 1. Mr. Ehrich has been delayed in leaving this year owing to his desire to attend the fortieth reunion of the graduation of his class at Yale the last week in June.

Mr. N. E. Montross will sail for a summer trip abroad on June 16. The Montross Galleries, No. 272 Fifth Avenue, will be opened through the month and contain a well-chosen selection of modern American oils.

Mr. Felix Wildenstein of Gimpel and Wildenstein, sailed on the Kaiserin Augusta Victoria, May 29.

Mr. J. D. Ichenhauser, president Anglo-American Art Co., sailed last month for London. Mr. Julius S. Adutt will be in charge of the galleries, No. 523 Fifth Ave., during the summer.

BUST OF SOROLLA.

A bust in bronze of the Spanish painter has been acquired by Mr. Archer M. Huntington for the Hispanic Society. The sculptor is Antonio Rodriguez y Villar, a young Spaniard, who has recently come to America. He studied in Madrid and in Rome and also in Paris under Benlliure, a Spanish master.

OBITUARY.

John Knowlton Arnold.

John Knowlton Arnold, an artist who had painted the portraits of many governors and other distinguished men of Rhode Island, died in Providence, May 31, aged seventy-five.

Guillaume Dubufe.

Guillaume Dubufe died in Paris, May 27. He was born in 1853, M. Dubufe was an officer of the Legion of Honor, and had received decorations from many countries. He was Secretary-Treasurer of the Société des Beaux-Arts, President of the Société des Aquarellistes Français, and Honorary President of the Société des Decorateurs. He painted the mural decorations of the French Building at the St. Louis Exposition.

François Emile Michel.

François Emile Michel, artist and art critic, died in Paris, May 24. He was born in Metz in 1828, was a pupil of Migette and Marechal, the glass painter, and began to exhibit in 1853. His works include "Une Gardense d'Oies," produced in 1853, now in the Nantes Museum, and "Une Nuit d'été," painted in 1872, which now hangs in the Nancy Museum. Two others of his most famous works are now in the Luxembourg.

M. Michel wrote extensively on art. Besides contributing articles to the Gazette des Beaux Arts and other periodicals, he wrote a book on the life and works of Rembrandt. He also published several other volumes. He was elected a member of the Institute of France in 1892.

Ceramano.

Ceramano, a Belgian landscape and animal painter, the last survivor of that celebrated group formed by Rousseau, Millet, Jacque and Diaz, died recently at Barbizon, where he had lived and painted for forty years. He was a pupil of Jacque, and, like his master, made a specialty of painting sheep and farm yard animals. He acquired such skill in imitating Jacque's style that several pictures signed by Jacque made their way in noted collections which were really the work of Ceramano, and there are many in this country that were palmed off as Jacque's work. But there was sufficient difference in the style of the two men not to deceive experts. Ceramano's touch was lighter than that of his master, and his paint was more luminous.

J. Otis Minott.

J. Otis Minott, an American miniature painter, died in Paris, May 15.

He was born in Orange, N. J., 46 years ago. At an early age he exhibited artistic talent. He studied in the ried on his studies under the European United States and subsequently carried on his studies under the European masters. At his death he was under agreement to paint the miniatures of King Edward and Queen Alexandra. He had recently completed portraits of the Duchess of Marlborough and Lady Kenmare. His studio was in Paris, but he had a house in St. James's Square, London.

Charles Green Bush.

After an illness of several years, Charles Green Bush, the cartoonist, died late in May at his home in Camden, S. C., aged sixty-six.

At eighteen he was appointed a cadet at Annapolis, but never graduated. He became an illustrator for Harper's, where he had as associates Edwin A. Abbey, C. S. Reinhart, and Winslow Homer.

After a few years with Harper's Mr. Bush went to Paris, where he studied with Bonnat, and at Rimmel's. He also studied for a while in Normandy. When he returned to the United States, Mr. Bush became a cartoonist for The Herald, and in 1897 went to The World.

Mr. Bush was the creator of the best-known picture of Father Knickerbocker and also originated the famous little hat of David Bennett Hill with its feather. He also created many cartoons of ex-President Roosevelt.

Bush was a delightful companion, a good musician, a first rate cabinetmaker, and designed and built beautiful and fast model yachts, rigged them perfectly, and found much sport in sailing them against each other.

He was proud of his ability as a gardener.

Peter A. Schemm.

Peter A. Schemm, picture collector, friend and patron of painters, and son of the founder of the Schemm Brewery, died June 6 at his home in Philadelphia. He had been ill for a year and was 56 years old.

Henry A. Chauchard.

Henry A. Chauchard, proprietor of the Magasins du Louvre, the big department store of Paris, died there June 3. He had been ill for several months.

M. Chauchard was a bachelor. These paintings and all his art treasures, it is understood, he intended to bequeath to his business associates for exhibition in a gallery to be built adjoining his store, but later reports state the art collection has been bequeathed to the Louvre.

The "Journal" reports on good authority that M. Chauchard's fortune amounts to 300,000,000 francs, or \$60,000,000. It says he leaves his executors, MM. Loubet, Calmette and Leygue, \$2,000,000 each.

BOOK REVIEWS.

THE SPELL OF ITALY, by Caroline Atwater Mason (L. C. Page & Company).

Another book of travel in Italy! But can there be too many anent that land of enchantment? This one relates, evidently, the accomplishment of a long-deferred hope and cherished dream, and is written with the freshness of a first vision, with enthusiasm that is contagious. The author landed at Naples and traveled slowly northward to Lake Como, visiting the larger cities en route, returning to Bagni di Lucca for the summer.

The dialogue with which she attempts to enliven her book is rather too pedantic, but her evident enjoyment of every moment spent in Italy, and the account of a few small, out-of-the-way towns, including Ravello, make the book very agreeable reading.

British Highways and Byways From a Motor Car, by Thos. D. Murphy. (Boston: L. C. Page & Company, 1908.)

This is a second edition of Mr. Murphy's book, which is not only valuable as a guide to those contemplating a motor trip through England, Scotland and Wales, but is delightful reading for the stay-at-homes. Mr. Murphy visited many of the larger cities, the cathedral towns, and various quaint, interesting out-of-the-way places.

Two maps and 48 illustrations, many of the latter colored, and reproduced from original water color paintings by such artists as B. McGuinness, G. F. Nicholls, Alfred Elias, Termohlen, Noelsmith, Warne Browne, W. T. Richards, Vincent, A. Waters, and Stewart, add considerably to the beauty and interest of the work.

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